

## HEREFORDSHIRE ANTIQUITIES.

A MEETING of the Hereford Antiquarian Society was held some time ago, when various interesting papers were read, of which we have had notes in type for several weeks. One by Dr. Strong, of Ross, related to Hereford Castle and Gillow Manor-house. The writer said,—The exact period when Hereford Castle was built cannot be ascertained from any known records, but there are sound architectural reasons for believing that it was erected in the Anglo-Saxon time. One of these is the utter decay of the whole fabric. Besides this, however, the description given by the learned and judicious Dr. Borlase of the castles in this country prior to the Norman invasion, agrees in such a striking manner with it, that it might be taken for a minute account of this very spot. "The Anglo-Saxon castle generally consisted of two parts—a baas-court and a keep or dungeon. The baas-court was a piece of ground sometimes about an acre in extent, surrounded with a high and thick stone wall, with a garreted parapet on the top, from whence the garrison discharged their weapons on the assailants. At one end of the baas-court was a round mound, sometimes artificial and sometimes natural, on which the keep or dungeon stood, which was a circular stone building with thick and high walls. From the top of this building, which was flat, the garrison had an extensive prospect of the surrounding country, that they might discover the approaches of their enemies; and from thence also the chief defence was made. The body of the keep, which sometimes consisted of several stories, contained the lodgings of the commander of the castle; and in the bottom was the prison, under ground and without light, from whence the whole building was often called the dungeon." The Norman castles of a later date always had the keep within the walls.

In the age succeeding the Conquest began to arise those ecclesiastical buildings—churches, chapels, abbeys, monasteries—which, in the course of three centuries, covered the land. An old writer tells us they were so numerous, you might see six or seven religious establishments in the course of a morning's ride. In this small shire, according to Speed, there were no less than thirteen religious houses; and so sacred was this property esteemed by all classes, that it was rarely violated, although as much exposed to spoliation as our modern houses.

We are all of us familiar with the graceful outline and rich ornament of this class of erections, whose solemn beauty indicates to what a height domestic architecture would have arisen in England, had it received the requisite protection during these early ages. With the gradual advance of civilisation and security, people began, about the beginning of the fifteenth century, during the reigns of Henry IV. and Henry V., to relax somewhat of the severity of military architecture; the battlement was constructed of a less elevation, large airy windows took the place of oylets or loop-holes, while the court-yard, no longer required for a tilting ground, was curtailed considerably of its dimensions. A low situation, well supplied with water, was now mostly selected, instead of an inaccessible eminence. Still the edifice was protected from a sudden *coup de main* by a wide and deep moat, crossed by a drawbridge. A century later and even this disappeared entirely, except in counties bordering upon the coast, where exposure to the attacks of pirates and adventurers rendered some protection still necessary.

I believe it will be found that much of the glowing interest with which we examine the manor-house of Gillow (long since reduced to a tenant-farmer's abode), consists in its having been erected precisely at the period of transition from the military to the domestic style of construction; where the endeavours of the architect to blend together the incongruities of the fortalice and of the dwelling-house produce a highly picturesque effect. The spot in question is on the road from Hereford to Ross, about 4 miles from the latter town, and very near Pengethly. On comparing a drawing, taken in 1718, with the present state of the building, it is gratifying to observe how very little change has taken place in the stonework (red and grey ashlar) of which the whole is constructed, in that long

course of years. Pent within its moat, and suggesting no other idea of comfort than arose from security, no other capacity for that hospitality which we ascribe to our forefathers than the close quarters which perhaps favoured its cordiality, it illustrates not only the mode of architecture but the domestic habits of former times. The north front, facing the Hereford road, is that which has suffered the most from the hand of innovation, and is now used as an entrance, though formerly the embattled gateway on the south side must have afforded the principal access to the interior. The bridge by which it is approached is perfect, but there are no remains of either drawbridge or portcullis. The apartment over the gateway is considered by the present occupants to have been the chapel; but, as it is furnished with a chimney and a large fire-place, the notion is hardly tenable. The court-yard is ridiculously small, barely large enough to back a horse into; from it, however, you enter a hall of ample dimensions, and lofty for its date. It is panelled, and contains a massive table of nearly black oak, having a kind of frieze of flowers under its slab, and measuring twelve feet by six. In the centre of the pile of buildings may be remarked a handsome pointed window of rather elaborate design. It is surmounted by a bold weather-moulding or drip-stone. The window itself consists of two lights, pierced above with a quatrefoil, the two straight lines on each side of it indicating traces of the approach of the perpendicular style of Gothic architecture, which arose in this country towards the end of the fourteenth century. Another peculiarity of this style is the use of *transoms* crossing the mullions at right angles, of which we have a striking instance in the lower part of this window; and underneath this division brick has been inserted instead of glass. With the exception of this ecclesiastical window, the other openings for windows are rectangular, divided by stone mullions and transoms, and with square drip-stones. Almost below the level of the moat, which constantly contains several feet of water, and still surrounds two-thirds of the house, is a kind of crypt, now used as a cellar, running under a great part of the premises, and of which the masonry is peculiarly massive. In this is found a figure rudely carved in stone, which has been inserted perpendicularly as a support to the walls. The features are much impaired by the action of time or violence: the head is invested with a cap of circular design, the rest of the body being clothed in a plaisted garment confined at the waist. The whole costume refers to a much earlier age than the existing features of the building will justify us in ascribing to the present erection, which I have ventured to fix at about the commencement of the fifteenth century, assigning this period, partly from the lingering traces of defence still observable in buttress, battlement, and court-yard; and partly from comparing some records of the old chapel of St. David's, once standing here, with architectural fragments of a sacred character, now incorporated with the very foundations of Gillow manor.

## VENTILATING A BILLIARD-ROOM.

SIR,—The most simple, effectual, and inexpensive mode of ventilating the billiard-room, described by your subscriber last week, would be by inserting external air-gratings, about 9 in. by 6 in., at the level of the floor, with perforated zinc sliding-doors internally, in order to prevent too great a current of cold air at one time. Over each light above the billiard-table should be a zinc tube, about 2 in. in diameter, communicating with a larger one, 3 in. in diameter, and this again communicating with the external air at one end, and carried into the flue of the chimney at the other.

This method has been adopted in some of the large billiard-rooms of the metropolis, and has answered the desired purpose. The pipes are concealed between the joists. I am, Sir, &c.,

A SUBSCRIBER.

SIR,—If your correspondent, "A Subscriber," to whose inquiry you prefix the term "Ventilation," will have the goodness to initiate me gratuitously into the art and mystery of the billiard-table cue, I will gratuitously initiate him into the art and mystery of venti-

lating his billiard-room. Cue for cue. Live and let live. There are many men, many women, and many children who can do—(what cannot they do?)—nay, teach—all sorts of things theoretically, but practical men, who perfect their knowledge by long-continued experiments and long-tested practice, expect a fee in return for their advice.

I have yet to learn why the professors of ventilation should form an exception to the general rule.

Does Dr. Reid ventilate the Houses of Parliament for nothing? Do men descend into and clear our common sewers for nothing? Do either one or the other teach the art and mystery of their special vocations for nothing? Occasionally, it is true, one and another (the fewer and farther between the better) exact fees for one professed branch of science, and pretend to teach another gratuitously. And it is thus that some pure professional men mark their contempt for the interest of as pure, as studious, and not less scientific mechanical men. The contempt in which a scientific mechanic is held, and the conventional refusal to reward his application of his skill by a professional fee, has helped to create the necessity for the labours of our Sanitary Commissioners. Nothing will lighten their labours more than encouraging a skilful tradesman to communicate his practical knowledge to your subscribers and non-subscribers on their inclosing a fee with their inquiry.

ONE WHO FOR NEARLY FORTY YEARS  
HAS LIVED BY THE PROFESSION AND  
PRACTICE OF VENTILATION.

## ARCHITECTURAL EXAMINATION.

THE following is a list of questions put to students in the first class of architecture at the Putney College of Civil Engineers, at the last examination: the questions to the other classes we will give hereafter:—

"1. In laying out grounds forming the site for a villa, how is the greatest variety produced?"

2. What arrangements are necessary to produce the effects of light and shadow in planting? And how are they capable of increase?

3. What is the principle upon which approaches to houses should be laid out and constructed?

4. Where should the chief apartments of a country-house be placed; and what should be their relative dimensions?

5. In what part of a private house should the stairs be placed; and what is the best proportion for treads and risers?

6. How should the offices of a country-house be arranged; and where should the servants' rooms be placed?

7. What is the proper way of arranging the size of fire-places and smoke flues, so as to secure them from smoking?

8. What subjects and materials should be adopted in the decoration of drawing-rooms?

9. How should the walls and ceilings of dining-rooms and halls be decorated?

10. Show the mode of proportioning the members of different styles of architecture to town houses?

11. What is the rule to be observed in using and carving mouldings for exterior and interior decorations?

12. How is the effect of magnificence in architecture produced; and what relation should accessories bear to the whole?

13. Show how the dimensions for cornices to rooms are obtained, and the manner in which they are usually constructed?

14. How are architraves and cornices to internal doors proportioned and constructed?

15. Certain general principles have been laid down, by which we are to decide on beauty in art: are they applicable in architecture? and if applicable, state how they may be modified in different circumstances.

16. It is a very general custom with architects and engineers to use the word *best* in describing materials and workmanship in specifications: show that this does not secure the required quality of materials or workmanship, and how this ought to be done.

17. Should an *order*, when introduced in a building, form a predominant object or otherwise, and why?"